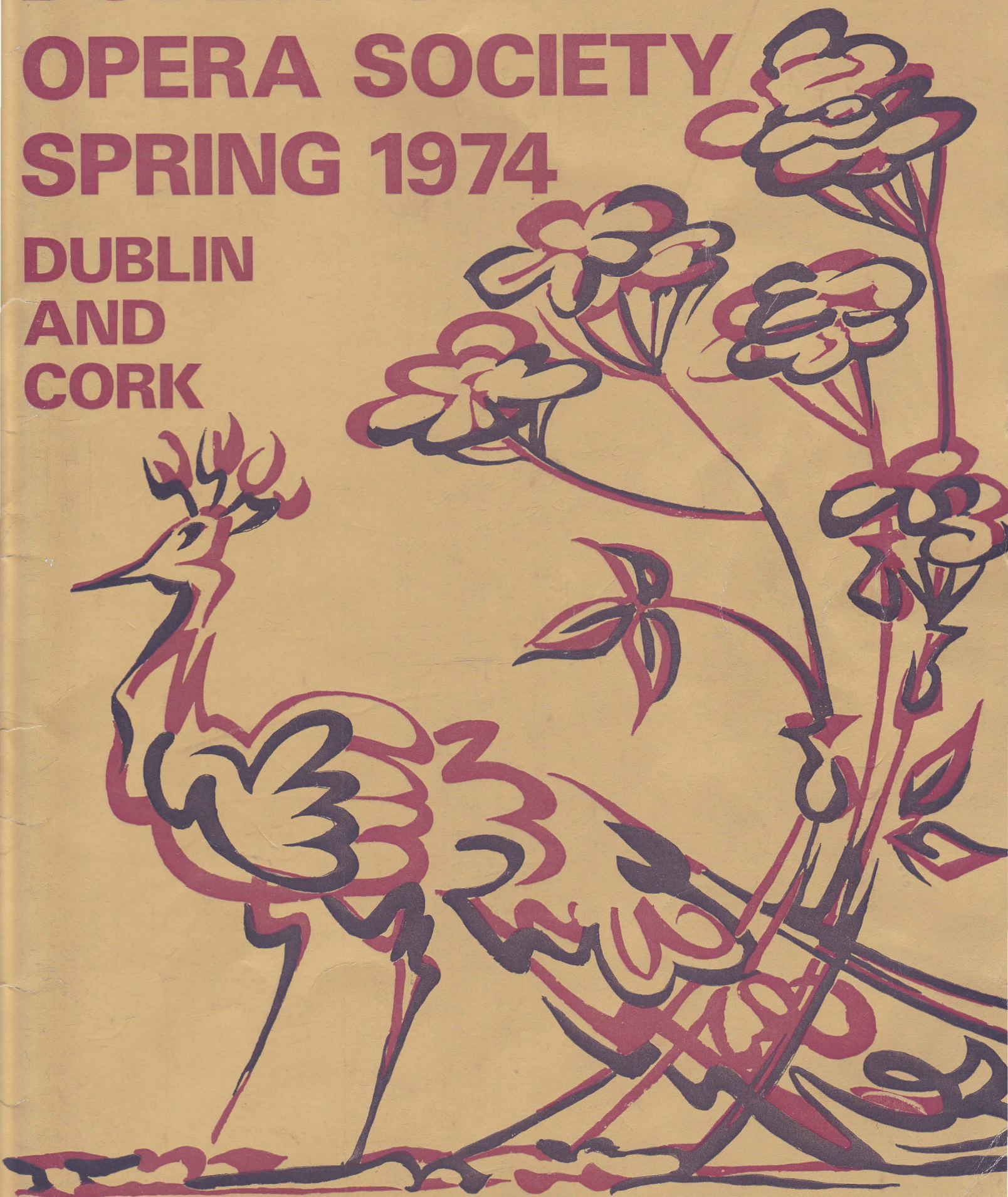


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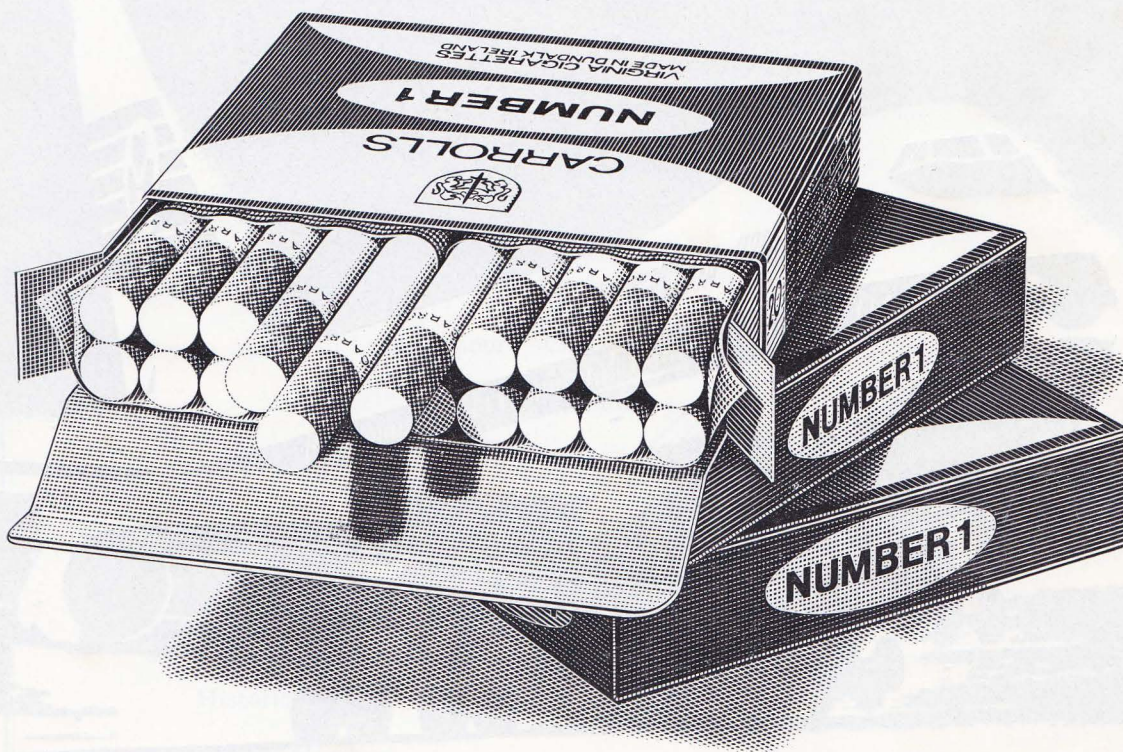


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(Puccini)

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(Verdi)

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NAPOLEONE ANNOVAZZI

ALBERT ROSEN

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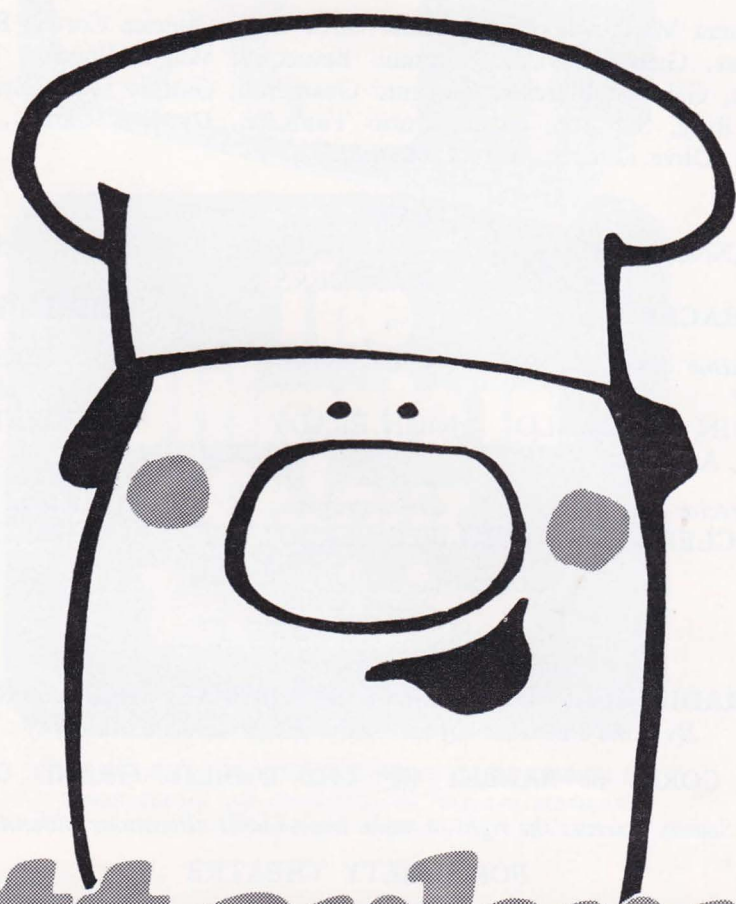
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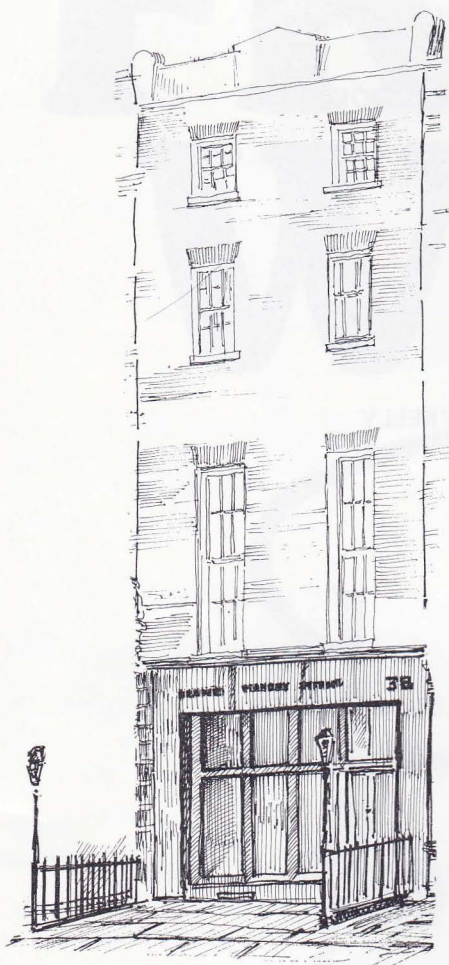
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Conductors

NAPOLEONE ANNOVAZZI Artistic Director

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York. In recent months Maestro Annovazzi has been conducting at the Rome Opera and at the San Carlo, Naples.



ALBERT ROSEN

(Conductor) was born in Vienna and after studies at the Musikakademien in Vienna and Prague became a conductor at the Prague Opera and, subsequently, first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1965 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor of the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. productions of Beethoven's *Fidelio* at the Gaiety and of Janacek's *Jenufa* were among the highlights of operatic experience in Dublin.

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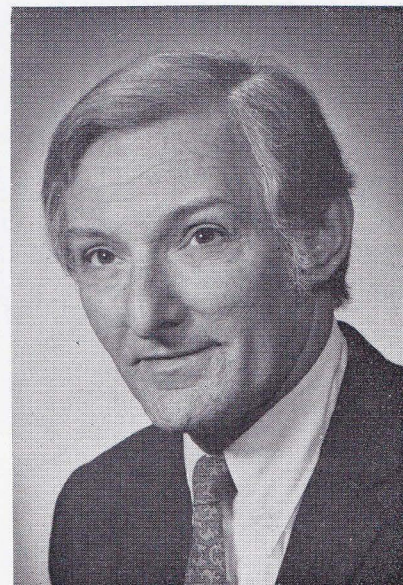
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Producers

PHILIPPE PERROTTET

Philippe Perrottet is Australian, of Franco-Russian-Irish descent. He started his artistic career as a boy soprano in the Cathedral at Sydney, later becoming an actor and designer and then a dancer and choreographer. During his eight years as Ballet Master and Choreographer for Sadler's Wells Opera, he gradually turned to producing, and has since produced operas for the Welsh National Opera, the Oxford Bach Festival, the Littlebury Festival, the Arts Theatre Cambridge, the Camden Festival and the London Chamber Opera, of which he is Director. For several years he was adviser to the Ethiopian State Theatres, and he is the author of the book 'Practical Stage Make-up'. He first appeared with the D.G.O.S. in 1953 as dancer-choreographer, and this is his eighth season as producer.



JAROSLAV HORACEK

(Producer). Began his artistic career as a baritone as Kecal in *The Bartered Bride* in the North Bohemian town of Opava when he was 19 years of age. Other roles in the Czech and international repertory followed in the leading theatres of Czechoslovakia. He has been a permanent member of the Prague National Opera Theatre since 1953, singing such bass-baritone roles as Don Giovanni, Mefistofele, Figaro, Rodrigo, Fiesco, Pizzaro, King in *Lohengrin*, etc.

Also very successful in concert and oratorio work. Is now Professor of solo singing at the Prague Conservatory.

Recently Mr. Horacek has turned to production. Has produced Mozart's *La Clemenza di Tito* at the Scala, Milan. His Dublin productions of *The Queen of Spades* and *Jenůfa* were notable. For this season he undertakes production of two operas in the Italian repertory.

Chorus Masters



JEANNIE REDDIN McDONALD
L.R.A.M., A.T.C.L.

► (Chorusmaster and Accompanist) was trained in choral work at the Mathay School of Music, Manchester. She has now been Resident Chorusmaster Accompanist to the D.G.O.S. for several years, after previously assisting the Society in many offices. She is, besides, a pianist of eminence. As accompanist she has appeared with every Irish artiste of distinction, vocal and instrumental, and at home, in Britain and on the Continent with many international celebrities, including Paolo Silveri, Ebe Stignani, Teresa Stich-Randall, Walter Greisler, Joan Sutherland, Alfredo Campoli and Eric Gruenberg. She has also participated in several Wexford Festivals.

JOHN BRADY

John Brady (Chorus Master) received his Diploma at the College of Music, Dublin. Joined the D.G.O.S. chorus in 1965 as a tenor and has sung in every season since that time. Since 1969 has assisted as chorusmaster in preparing the chorus for the International Seasons of opera. John is organist and choir master at St. Peter's Church, Bray, Co. Wicklow.



Chorus Masters

KENNETH CLEVELAND

Born in Bristol where he received his early musical education. Later he studied at Manchester University and Royal Manchester College of Music where he obtained his Mus. Bac. also G.R.S.M. and A.R.M.C.M. His operatic and choral career started at the London Opera Centre and was later appointed chorus master at Glyndebourne and Wexford Festival. His first season with the D.G.O.S. was December 1973.



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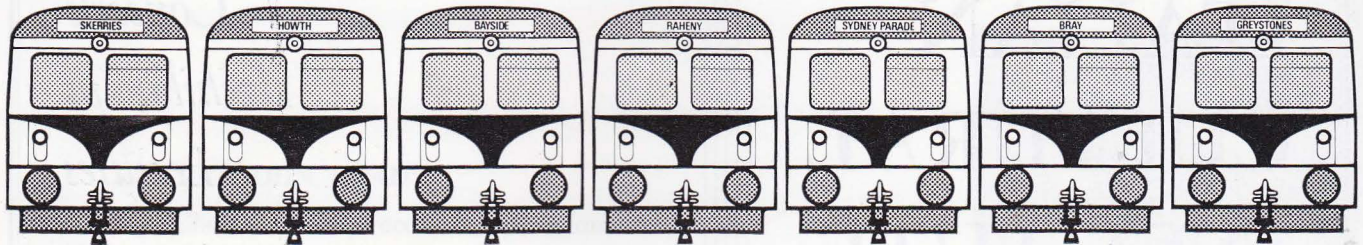
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The Artistes...

ATSUKO AZUMA

(Soprano) is Japanese. Having been awarded a scholarship by the Italian Government she studied singing at the Conservatory of Parma. After winning at several international vocal contests in Italy, including Vercelli, she made her opera début at the Teatro Municipale of Reggio Emilia, Italy, in Mascagni's *Amico Fritz*. Although she has sung many other roles in the lyric soprano repertoire her most famous one is that of Butterfly. Since she appeared in Dublin as Cio Cio San four years ago, she has become one of the most distinguished interpreters of this role in the opera houses of the world including (to name some of the most important of them) the Metropolitan of New York, the opera houses of Vienna, Berlin, Hamburg, Prague, Lisbon, Barcelona, Venice, Naples and Monte Carlo.



ANNA MARIA BALBONI

(Soprano) Born in Ferrara. Studied at the Parma Conservatory and made her début in Naples at the "Teatro di Corte". She has sung at Venice's La Fenice in the role of Eva in Wagner's *Die Meistersinger* and in *Otello* with Del Monaco and Tito Gobbi. She has sung also at the Comunale of Bologna, the Verdi Opera House of Trieste and the Teatro Petruzzelli in Bari.

VIORICA CORTEZ

(Mezzo-Soprano). The Romanian mezzo-soprano made an unheralded début in Dublin in 1965 and sang here in three subsequent seasons. Since then she has become an international star of the first magnitude and is now reckoned as one of the small handful of "great" mezzos of the day. The most prestigious opera houses of the world from the Metropolitan, New York, to the Scala, the Paris Opéra, Covent Garden, and the Vienna State Opera vie with each other for her services. This very distinguished artist makes a welcome return to Dublin in one of her best roles - Leonora in *La Favorita*.



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The Artistes...

NICULINA MIREA CURTA

(Soprano) is, since 1960, a principal of the opera house of Cluj (Rumania), where she made her musical studies at the conservatory. Her repertoire includes most of the Mozart operas and the "brilliant" soprano roles of Italian opera. Has sung also in Russia and in Italy as Violetta in *La Traviata*. Has also a wide concert repertoire. Has made several previous successful appearances in Dublin.



RUTH MAHER

Has been a guest artist with the D.G.O.S. every season since 1969 displaying a tremendous versatility in roles which ranged from the Old Blind Woman in "Andrea Chenier" to roles in Russian (Queen of Spades) and in Czech (Jenufa). Before returning to Dublin in 1968 to sing with the R.T.E. Singers, Miss Maher sang with the Sadlers Wells Opera Company.



A family picnic by the lakeside at Poulaphuca, Co. Wicklow.

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The Artistes...

TERRY REID

(Soprano) was born in Donegal. After study at the Royal Irish Academy she proceeded to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (RAI).

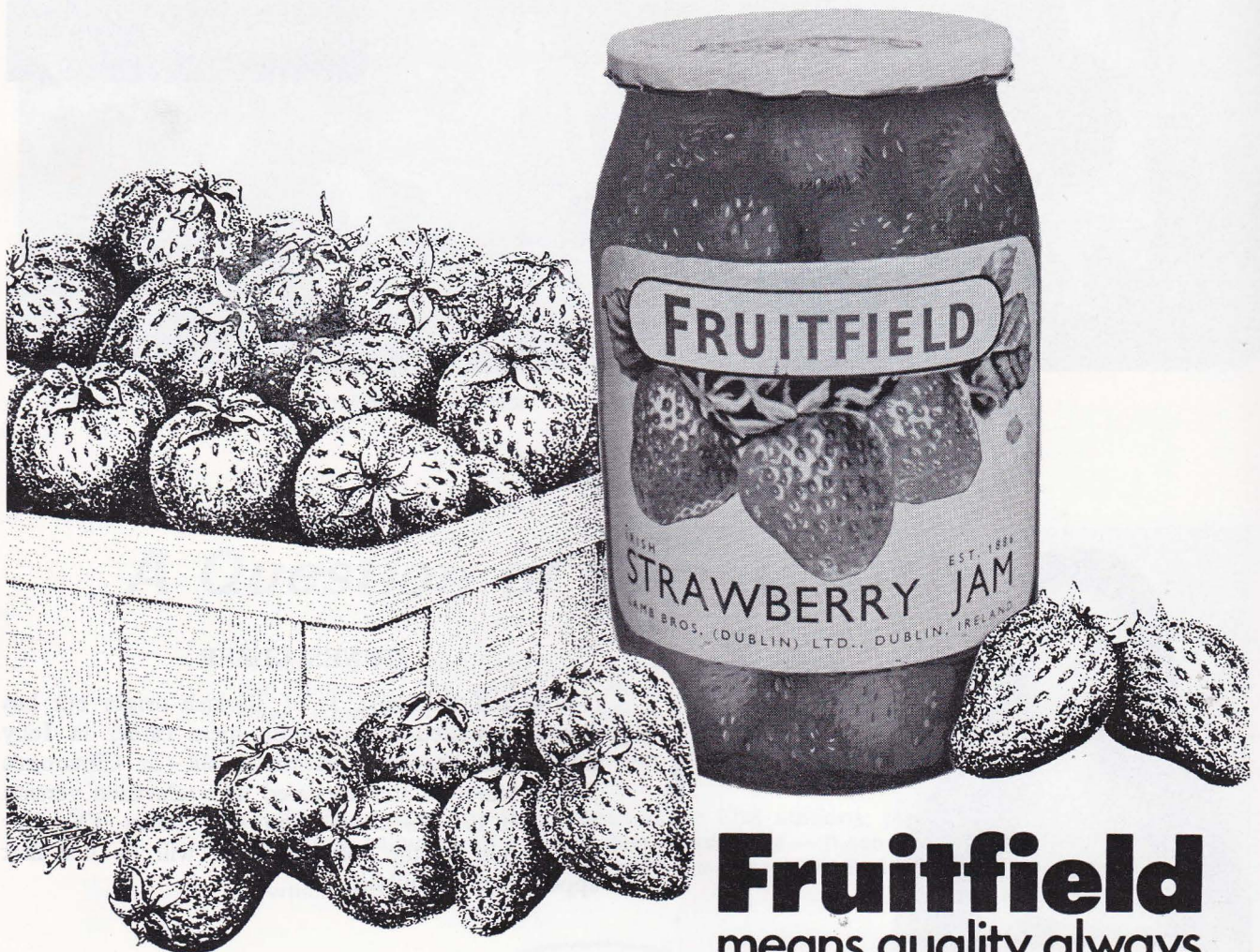


GUNES ULKER

(Coloratura Soprano). Is of Turkish origin but has already initiated a successful opera career in Italy where she has sung at the Scala—in Cimarosa's *Secret Marriage* and appeared in a television version of *Lucia di Lammermoor* on the Italian TV. Her assumption of the role of Lucia will be her first appearance in Dublin.

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RIGOLETTO

By GIUSEPPE VERDI (1813-1901)

Libretto by Francesco Maria Piave from Victor Hugo's "Le Roi s'amuse".

Rigoletto, court jester	GABRIELE FLORESTA
Gilda, his daughter	NICULINA MIREA CURTA
The Duke of Mantua	ANTONIA BEVACQUA
Sparafucile, a professional assassin	GIOVANNI GUSMEROLI
Maddalena, his sister	RUTH MAHER
Count Monterone	JOHN O'FLYNN
Giovanna, Gilda's duenna	DYMPNA CARNEY
Count Ceprano, a courtier	LUCIANO PECCHIA
Countess Ceprano	MONICA CONDRON
Marullo, a courtier	BRENDAN KEYES
Borza, a courtier	PATRICK KING
Page	MAURA MOONEY

Courtiers

Place: Mantua

Time: 16th Century

R.T.E. SYMPHONY ORCHESTRA

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Conductor: ALBERT ROSEN

Producer: PHILIPPE PERROTTET

RIGOLETTO

GIUSEPPE VERDI, 1813-1901

This opera was composed by the 38-year-old Verdi for the Fenice Theatre, Venice, where it had its première in March, 1851. It was the first of his long series of world successes and remains firmly in the repertory as one of the most popular of all operas. The libretto by Francesco Maria Piave is an adaptation of Hugo's *Le Roi's amuse*. To satisfy the strict Austrian censorship of the day, which would not tolerate a public representation of attempted regicide, the plot was transferred from the Court of France to the ducal palace at Mantua.

ACT I

After a short orchestral prelude the curtain rises on a ball in the ducal palace. The dissolute Duke of Mantua (Tenor) enters telling a courtier, Borza, of his latest infatuation — this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano (Mezzo-soprano) to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano (Bass) is taunted by Rigoletto, (Baritone), the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo (Bass) amuses the others with the story that the buffoon has an innamorata! In this they see a chance of revenge on their tormentor. Now Monterone (Bass) forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He too is cruelly mocked by Rigoletto, but before being hurried away the old man launches a father's curse

on the hunchback, who is left cringing in superstitious fear.

ACT II

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his treasured daughter Gilda (Soprano) is kept in strict seclusion. Rigoletto enters still brooding on Monterone's curse which haunts his mind. He is thinking of the daughter whom the courtiers think to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile (Bass), a professional assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignomy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna (Mezzo-soprano), Gilda's duenna. He remains concealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gaultier Maldè, the supposed student whom she has often noticed in the church. A love duet follows, *E il sol dell' anima*. The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting its purpose. When he discovers the

outrage he recalls Monterone's curse and the curtain falls to his anguished cry *La maledizione!*

ACT III

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto appears distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence, *Corteggiani vil razza dannata*. Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

ACT IV

Another double scene; Sparafucile's lonely inn and beside it the banks of the river Mincio. The Duke has found another charmer, Maddalena (Mezzosoprano), the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women, *La donna è mobile*. This aria leads into the great quartet. At its conclusion Rigoletto, sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim and it is her body, enclosed in the sack, that is delivered to her father. Rigoletto, his vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The opera ends with the crashing chords of the curse — *La maledizione* — which has exacted the full penalty.

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DUBLIN: April 16, 18, 20, 22

CORK: May 9, 11

SIMON BOCCANEGRA

By GIUSEPPE VERDI (1813-1901)

Text by Francesco Maria Piave and Arrigo Boito

Paolo Albiani (goldsmith and later favourite courtier of the Doge)	MUGUR BOGDAN
Pietro (plebeian and later courtier)	JOHN O'FLYNN
Simon Boccanegra (corsair and later Doge of Genoa)	SALVATORE SASSU
Jacopo Fiesco (nobleman of Genoa, later living under the name of Andrea)	AURIO TOMICICH
Maria (Boccanegra's daughter, known as Amelia Grimaldi)	ANNA MARIA BALBONI
Gabriele Adorno (nobleman)	GIANNI BAVAGLIO
Companion to Amelia	OLIVE DUNCAN
Secretary to the Doge	PATRICK RING
Sailors, Carpenters, Citizens of Genoa, Pages, Huntsmen, Councillors, Nobles.	

Place: Genoa

Time: 14th Century

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: JAROSLAV HORACEK

SIMON BOCCANEGRA

GIUSEPPE VERDI, 1813-1901

(The plot of "Simon Boccanegra", like that of some others of Verdi's operas, is a complicated one. Below is a brief summary).

PROLOGUE

A piazza in 14th century Genoa. The popular party of the Republic of Genoa are in revolt against the hereditary power of the patricians. Their leader, Paolo Albiani (baritone), is putting forward, as the popular candidate for the office of Doge, Simon Boccanegra—the corsair who had rid the seas around Genoa of African pirates. Boccanegra (baritone) accepts, not out of the desire for power but rather because he is persuaded by Paolo that as Doge he could overcome the opposition of Jacopo Fiesco, the patrician leader, to Boccanegra's marriage with Fiesco's daughter Maria. Maria has been strictly confined in the Fiesco palace since she bore Boccanegra's illegitimate child, a daughter. After a crowd of "commoners" have pledged their support of Boccanegra's candidature, Fiesco (bass) steps from his palace which abuts the piazza. Maria has just died and in the best known piece in the opera *Il Lacerato Spirito* Fiesco gives vent to his sorrow and calls down vengeance on his daughter's betrayer. When Boccanegra, unaware of the tragedy, seeks to be reconciled with Fiesco the latter demands as a condition that Boccanegra will surrender Maria's infant, whom Boccanegra had caused to be carried off and placed in fosterage in Pisa. Boccanegra confesses that the child had disappeared after the death of her nurse. Greatly disturbed Boccanegra gains entry to the palace in search of Maria only to find her dead in her casket. As he leaves the people proclaim him the new Doge.

ACT I

Scene I: Twenty-five years have passed. In the garden of the Grimaldi villa where Fiesco has been in hiding under the pseudonym of "Andrea" since the defeat of his party. Here we discover Amelia Grimaldi (soprano). Unknown to the other characters until a late stage in the drama this Amelia, a supposed orphan, is in fact the lost daughter of Boccanegra and of the dead Maria and, therefore, the grand-

daughter of old Fiesco (Andrea) himself. Amelia is awaiting her lover Gabriele Adorno (tenor) a young patrician who is involved with Fiesco and others in a new plot to overthrow Boccanegra. In the duet *Vieni a mirar la cerulea marina* Amelia tells Gabriele that the Doge wishes her to marry Paolo Albiani and pleads that their own marriage should take place at once before the expected arrival of the Doge. Gabriele goes to seek out Fiesco and obtain the old man's approval of their marriage. However, the Doge arrives suddenly and proceeds to press Paolo's suit with Amelia. She replies that she is already in love and reveals that she is not a Grimaldi at all but a nameless orphan. In the course of their duet she displays the only clue she has to her identity—a locket containing a miniature of her dead mother. Boccanegra recognises the portrait as the dead Maria's and realises that Amelia is his own daughter. He bids Paolo dismiss all thoughts of marriage with Amelia. Paolo decides to contrive her abduction by force.

Scene II: The Doge presides at a meeting of the Senate. As a letter from Petrarch is read urging peace between Genoa and its rival sea power Venice, the sounds of street rioting are heard. The old feud between patricians and commoners has broken out again and involves even the members of the Senate. Two of the leading rebels are brought in—Fiesco, still known as Andrea, and Gabriele, who charges Boccanegra with implication in Paolo's abortive attempt to abduct Amelia. When Gabriele tries to stab the Doge Amelia conveniently arrives and interposes herself between them. She urges the Doge to pardon Gabriele's offence and in her narration *Nell'ora soave* she describes the attempted abduction, clearly hinting at Paolo's complicity. Boccanegra, in his moving appeal for peace among the Genovesi *Plebe! Patrizi... Piango su voi*, quells the general unrest by the sheer force of his authority. He invokes a fearful curse upon those who instigated the abduction plot, whereupon Paolo rushes away in fear for his life.

Boccanegra decrees that Fiesco and Gabriele must be held captive until the whole intrigue is fully exposed.

ACT II

In a room in the Doge's palace Paolo, once Boccanegra's champion and now his enemy, poisons the Doge's goblet. Fiesco (still a prisoner) is summoned and Paolo unsuccessfully seeks to involve him in the attempt on the Doge's life. Next, he inflames Gabriele by recalling that his (Gabriele's) father had died long ago as a political victim of Boccanegra and embroiders this with insinuations about the Doge's relationship with Amelia. The youth expresses his anguished feelings in the aria *O Inferno! Amelia!* Amelia herself appears but before she can assuage Gabriele by disclosing that the Doge is her father the Doge himself enters. Amelia again pleads for her lover who is still under suspicion as a confederate of Paolo in the current intrigue against the Doge. The latter will, however, relent only if Gabriele formally repudiates the conspirators. Left alone, the weary ruler drinks the deadly potion Paolo has left for him and soon becomes drowsy. Gabriele, who had heard nothing of what passed between the Doge and Amelia, emerges from the shadows and draws his knife but Amelia once again intervenes to save her father. Gabriele, on learning at last that Amelia is the Doge's own daughter, implores his pardon. Disturbances are heard outside. The patrician party are besieging the palace. Boccanegra and Gabriele together rush off to its defence.

ACT III

The failure of the revolt is being celebrated in the palace. Through Boccanegra's clemency the rebel leaders are released, all save Paolo who is condemned to death. On his way to execution Paolo tells Fiesco that the slow poison he had set for the Doge is already at work. Although Boccanegra is seen to be gravely ill as he enters, Fiesco confronts him. In their striking duet Fiesco learns that Amelia is the missing daughter of the dead Maria and his own grandchild. Fiesco in turn has to tell the Doge that his illness is the fatal effect of Paolo's poison cup. There follows a moving quartet and a concerted ensemble as the dying Boccanegra bestows his blessing on Gabriele and Amelia, naming Gabriele as his successor. The opera ends as Fiesco from the balcony announces the Doge's death to the people below.

Thirty-two



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DUBLIN

April 23rd, 27th and May 1st

LUCIA DI LAMMERMOOR

By GAETANO DONIZETTI (1797-1848)

Text by Salvatore Cammarano after Sir Walter Scott's novel

Enrico Ashton	. . . . .	MUGUR BOGDAN
Lucia	. . . . .	GUNES ULKER
Edgardo	. . . . .	FRANCO BONANOME
Arturo	. . . . .	PATRICK RING
Raimondo	. . . . .	AURIO TOMICICH
Alisa	. . . . .	OLIVE DUNCAN
Normanno	. . . . .	BRENDAN CAVANAGH

Relatives, Retainers and Friends of the House of Lammermoor

Time; About 1700 Place; Scotland

Conductor: ALBERT ROSEN

Producer: JAROSLAV HORACEK

RTE SYMPHONY CONCERT

(By kind permission of the R.T.E. Authority)

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI, 1797-1848

(Libretto by Cammarano, based on Scott's "Bride of Lammermoor." First produced in Naples in 1835.
The setting is in Scotland about 1700).

ACT I

Scene I is a grove near the Castle of Lammermoor. Henry Ashton (Baritone), Lucy's brother, and his followers are searching for the intruder who is believed to be Lucy's unknown lover. Henry must remove all obstacles to his scheme of forcing Lucy into marriage with Lord Arthur Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucy is ignorant of this scheme. Norman (Tenor) reports that the stranger is none other than Edgar, last of the Ravenswoods, between whose house and Henry's a blood feud has existed for generations. In the air *La pietade in suo favore* Henry vows to quench this secret love in Edgar's blood.

Scene II is the Castle park. The moonlit scene and the gentle character of Lucy herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucy (Soprano) enters and to her companion Alice describes in the aria *Regnava nel silenzio* her meetings with Edgar at this spot. The mood of the aria is dreamy and ecstatic but some of its passages demand extreme technical brilliance. Edgar (Tenor) finally appears. He has to tell her that he must go on a distant journey but that before leaving he would wish to be reconciled with Henry as a prelude to their marriage. Lucy, however, knowing the harshness of her brother's nature, counsels him

to keep their love still secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

ACT II

Henry has sent for Lucy in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucy protests. Henry has intercepted all Edgar's letters but now he hands her one, a forgery, which persuades her that she has been deserted by Edgar for another woman. This duet, *Soffriva nel pianto*, is moving and dramatic as Henry bullishly urges the bewildered Lucy to forget the faithless Edgar and marry Arthur. As well as saving their house from ruin she may also, he suggests, save him (Henry) from the political dangers that threaten his life. Lucy appeals to Raymond (Bass), the family chaplain. Only when he urges her to obey does Lucy broken-heartedly submit.

In the second Castle scene of this Act the opera moves towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom (Tenor) is received. Lucy enters, seemingly frozen in her sorrow. Henry explains to Arthur that she still grieves for her mother only recently dead. In haste he presents the document to Lucy and in terror and confusion of mind she signs it. At that moment

Edgar, returned from his mission, dramatically bursts in upon the scene. Shocked by what he conceives must be Lucy's treachery he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgar *Chi mi frena in tal momento?*—one of the greatest concerted pieces in Italian opera. In the quarrel which ensues Raymond interposes to prevent a duel. Edgar, departing, flings Lucy's ring at her feet. There is a thrilling choral ending to the Act with Lucy's voice soaring despairingly over the rest.

ACT III

The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raymond. He tells the horrified assembly that Lucy, her reason gone, has stabbed the bridegroom to death. A transfigured almost spectral Lucy appears still grasping the dagger with which she has killed Arthur. Now begins the celebrated "Mad Scene," *Ardon gl' incensi . . . splendon le sacri faci intorno!* introduced and accompanied by solo flute. The number is an exacting test for every coloratura

soprano. While the vocal writing of this showpiece is extremely florid and exacting, it is not, in its general effect, out of character with the dramatic situation.

In her delirium Lucy re-lives her meetings with Edgar and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arthur, she has been united in the marriage ceremony that day. As the scene concludes Lucy falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgar, alone, tells in the aria, *Tombe degli avi miei*, that without Lucy life for him is vain and that he, "the last of his unhappy race," has come to this place where he will encounter Henry, his enemy, and find death in a duel with him. As a funeral bell tolls a group of mourners enters. From them he learns that the knell is for Lucy. Since Henry has already fled, Edgar resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria *Tu che a Dio spiegasti l'ali*, he kills himself with his dagger and so end this tragedy of star-crossed lovers.

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DUBLIN

April 24, 26, 29 May 3

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May 6, 8

MADAMA BUTTERFLY

GIACOMO PUCCINI (1858-1924)

Text by Giacosa and Illica

Cio Cio San	ATZUKO AZUMA
Suzuki	RUTH MAHER
Kate Pinkerton	GEMMA KAVANAGH
Lieut. Pinkerton	FRANCO BONANOME
Sharpless	GIORGIO GATTI - GABRIELE FLORESTA (May 8)
Goro	PATRICK RING
Prince Yamadori	MUGUR BOGDAN
The Bonze	JOHN O'FLYNN
The Commissioner	BRENDAN KEYES
Registrar	LUCIANO PECCHIA
Trouble (Cio Cio San's Child)	ALISA AZUMA

Cio Cio San's relations and friends; servants

Time: early 20th century Place: Nagasaki

Conductor: NAPOLEONE ANNOVAZZI

Producer: PHILIPPE PERROTTET

RTE SYMPHONY ORCHESTRA

(By kind permission of the R.T.E Authority)

MADAMA BUTTERFLY

GIACOMO PUCCINI, 1858-1924

Madama Butterfly (to give it its Italian and original title) was Puccini's sixth opera coming after *Tosca* and *La Bohème*. The librettists were Giacosa and Illica, who used as a base the play *Madame Butterfly* by the American David Belasco which Puccini had seen in London when he attended the first performance of *Tosca* there.

The première of *Madama Butterfly* when it took place at La Scala, Milan, in February, 1904, was a fiasco. Puccini immediately withdrew all copies of the score and after extensive revisions the work was presented at the Teatro Grande of Brescia where it achieved complete success and has in the meantime become one of the best-loved operas.

ACT I

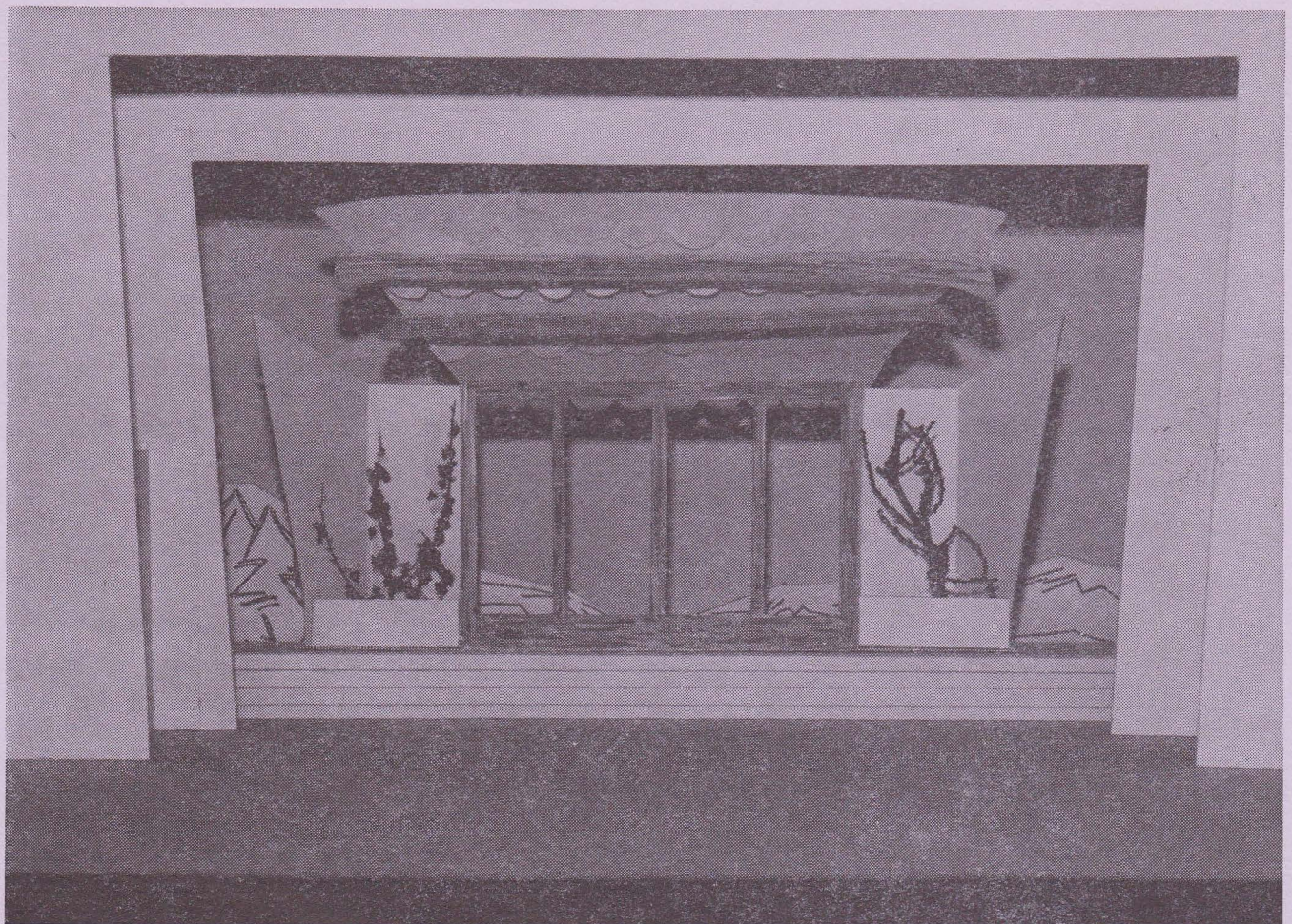
After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton, of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton (tenor) is being shown over the house by Goro (tenor), the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, (mezzo-soprano), Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless (baritone) the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her

ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest (bass), breaks in. He denounces her for her desertion of the faith of her forefathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bridegroom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

ACT II

Inside Butterfly's house. It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins built their nests again. Her confidence is, however, quite unshaken. In Butterfly's famous aria, *Un bel di*—"One fine day we will see the smoke of his ship on the horizon"—she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells



Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies—"Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus—the music and murmur of voices borne on the breeze from the city below them.

Thirty-eight

ACT III

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it—"To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, then falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.

DUBLIN

April 30th

May 2nd, 4th

LA FAVORITA

By GAETANO DONIZETTI (1797-1848)

Libretto adapted by Alphonse Royer and Gustave Vaëtz from d'Arnaud's drama "Le Comte de Commingues".

Leonora di Gusman, the King's mistress	· · ·	VIORICA CORTEZ
Fernando, a novice	· · ·	ANTONIO BEVACQUA
Alfonso XI, King of Castile	· · ·	GABRIELE FLORESTA
Baldassare, Father Superior	· · ·	GIOVANNI GUSMEROLI
Ines, Leonora's confidante	· · ·	TERRY REID
Don Gasparo, Minister of State	· · ·	BRENDAN CAVANAGH

Courtiers, Guards, Monks

Place: Spain

Time: About 1340

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: PHILIPPE PERROTTET

LA FAVORITA

GAETANO DONIZETTI, 1797-1848

"LA FAVORITA", which is in four Acts, received its first performance in 1840 in Paris. The libretto is by A. Royer and G. Vaëtz. The action takes place in Castile in 1340.

ACT I

Scene 1 is in the cloister of the Monastery of St. James of Compostella where Fernando, a novice (tenor), is confessing to Baldassare, his Superior (bass), that he has resolved to leave the monastery because, without knowing either her name or station, he has fallen in love at first sight with a lady whose beauty he describes in the aria *Una vergine, un angelo di Dio* ("A virgin, an angel of God"). Baldassare, having failed to dissuade the young man, reluctantly releases him but predicts that he will return in sorrow to his Monastery.

Scene 2. From a garden on the island of St. Leon an approaching boat is watched by Ines (soprano), the confidante of Leonora di Gusmann, who dwells on the island. This Leonora is the lady of whom Fernando is enamoured. Because she is also the mistress of Alfonso, King of Castile, she has feared to reveal her name and position to Fernando although she returns his love. In order to meet him, however, she is having him conveyed blindfolded to her island. Ines evades all Fernando's questions about the identity of his innamorata. When Leonora herself arrives, Fernando declares his love and asks Leonora to wed him. Leonora replies that marriage is impossible but, in token of her affection, she has obtained for him a document which will procure for him a high commission in the Army. He must however promise to leave and not to seek her out again. Ines announces the unexpected arrival of the King. Leonora hands Fernando the document and hurriedly goes out to meet the King. On learning from Ines that the King himself is also a suitor for Leonora's hand, Fernando concludes that Leonora is a lady of rank and honour above his station. But in a stirring aria he dreams of

military glory so that he might compete for Leonora's hand with his royal rival.

ACT II

In the garden of the Alcazar, Alfonso, the King (baritone) discusses with his Minister, Don Gasparo (tenor), the recent victory over the Moors in which Fernando distinguished himself. He wishes to reward Fernando for having thus saved the Kingdom. When he is alone Alfonso soliloquises on his passion for Leonora in the aria *Vien, Leonora, ai piedi tuoi*. Leonora now joins him and, prompted by her secret love for Fernando and by the unhappiness of her dubious position at Court, she vainly pleads with the King to release her. Gasparo returns and passes to the King a letter from Fernando to Leonora which had been intercepted from Ines. Leonora refuses to tell the King the name of the writer. At this point Baldassare arrives bearing a Papal denunciation of Alfonso and a threat of excommunication unless he agrees to end the scandal of his association with Leonora and restore his wife, the Queen, to her lawful position. He must answer by to-morrow. Baldassare's forceful public denunciation of the King *Ah, paventa il furor d'un Dio vendicatore* introduces the choral finale to the Act.

ACT III

We are again in the palace of the Alcazar. The King tells Gasparo that he must yield to the Papal demand and sends for Leonora. To Fernando, who has returned after his exploits, he expresses the gratitude of the realm and asks him to name the reward he

desires. Indicating Leonora, who has just entered, Fernando says that it is his wish to marry her. Since Alfonso himself must renounce Leonora he commands in the aria *A tanto amor*, that the marriage be celebrated within the hour. Left alone, Leonora is torn by conflicting emotions. In one of the most celebrated pieces for the mezzo-soprano voice in opera, *O mio Fernando*, she tells how she longs to be united with Fernando but dreads to disclose to him the truth of her past relations with the King. She gives Ines a letter for Fernando confessing that she has been the King's mistress and leaving it to him to decide, in that knowledge, whether he still will want to marry her. But Ines is arrested by order of the King so that Leonora's letter never reaches Fernando.

Meanwhile, the wedding preparations proceed. Fernando is ennobled by the King against the ironic comments of the courtiers on the convenient way the King has taken to placate the Papal wrath. Leonora, when she comes in, assumes that her letter has reached Fernando and concludes from his radiant face that all is well. The bridal procession repairs to the chapel.

After the ceremony the courtiers openly display their contempt for Fernando believing him to be fully aware of Leonora's status and, therefore, to have complacently obliged the King by marrying and taking her off his hands. Fernando is puzzled and offended by their attitude. It is left to Baldassare (who comes to learn Alfonso's answer to the Pope's demand) to apprise Fernando of the fact that he has just been married to *la bella del re*—the King's favourite. Fernando's re-action is violent and he furiously inveighs both against the King and against Leonora whom he assumes to have been a party to this deception. Flinging away his new-found honours and breaking his sword on his knee he rushes off in company with Baldassare.

ACT IV

Fernando is received back again by the monks of Compostella as Baldassare had predicted. He has returned to forget the past. In one of Donizetti's loveliest pieces for tenor voice, *Spirto gentil*, Fernando laments Leonora's apparent cruel deception. Soon a pilgrim arrives. It is Leonora who has come in search of Fernando to tell him of the interception of her letter in which she had confessed the truth about herself. Weary from travel, she falls down exhausted. Here Fernando finds her and angrily repulses her at first. Soon, however, he is convinced of the sincerity of her account of the events that happened. But it is too late—he is bound by his vows while there is no future for Leonora who, worn out by her recent sorrows and hardships, dies in the arms of her beloved. The monks sing a requiem for a departed soul.

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MADAMA BUTTERFLY Puccini

with Renata Scotto, Carlo Bergonzi
Rolando Panerai, Anna di Stasio
Chorus and Orchestra of Rome Opera House
Sir John Barbirolli
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TOSCA Puccini

with Maria Callas, Tito Gobbi, Carla Bergonzi
Paris Conservatoire Orchestra
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IL TROVATORE Verdi

with Maria Callas, Giuseppe di Stefano
Fedora Barbieri, Rolando Panerai, Nicola Zaccaria
Orchestra and Chorus of La Scala Opera House, Milan
Herbert von Karajan
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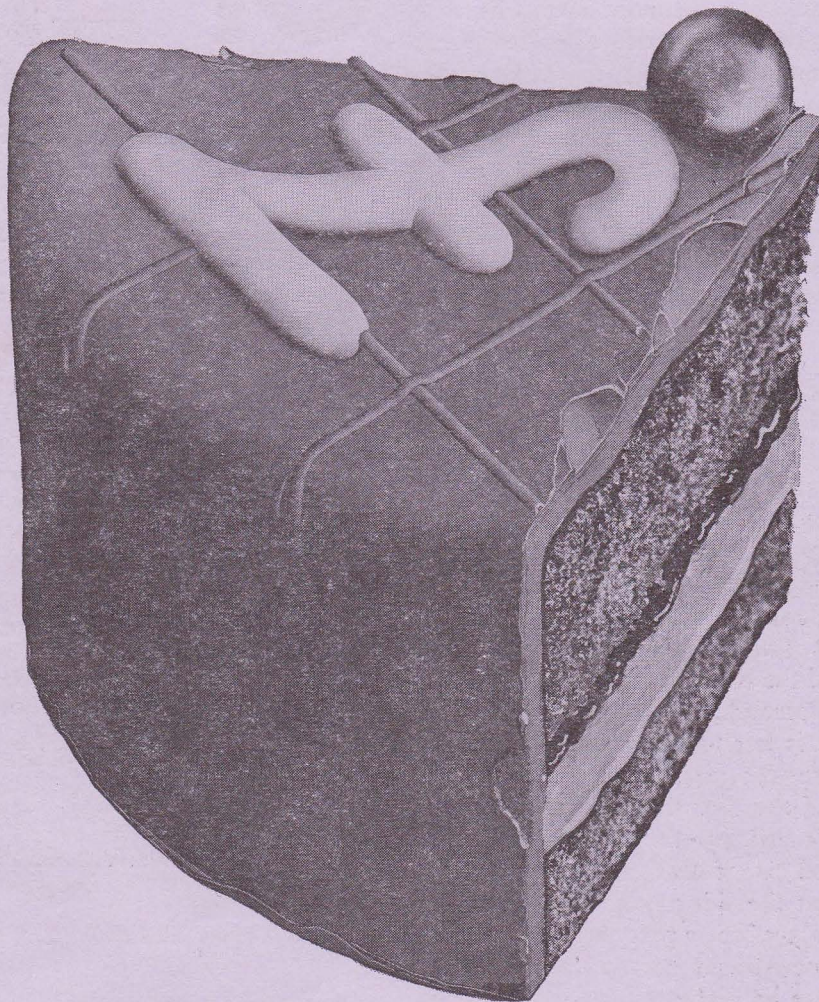
WILLIAM TELL Rossini

with Monsterrat Caballé, Gabriel Bacquier,
Nicolai Gedda
Royal Philharmonic Orchestra
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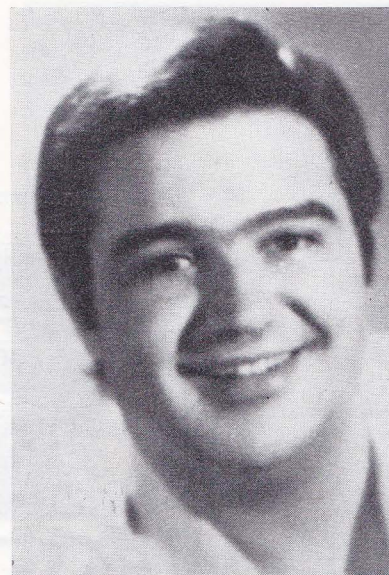
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The Artistes...

GIANNI BAVAGLIO

(Tenor). Born in Castelvetro, Sicily, and studied at the Palermo Conservatory of Music where he graduated. Made his opera debut at Spoleto in 1973 in *Simon Boccanegra* – the opera in which he makes his Dublin debut. He was recently engaged by the Teatro Massimo of Palermo.



ANTONIO BEVACQUA

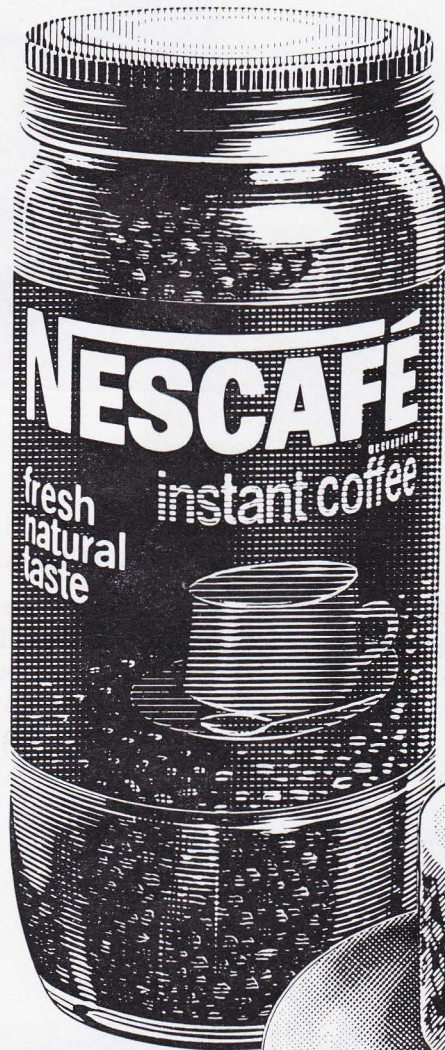
(Tenor) was born in Messina, where he graduated in Economics and Commerce. After winning a singing competition in Palermo and another in Spoleto he made his debut in *Barber of Seville*. After this first success he sang in Florence, Catania, Piacenza, Palermo and at the Opera in Rome. The Italian Radio engaged him for several operas and concerts. It is his third visit to Dublin.



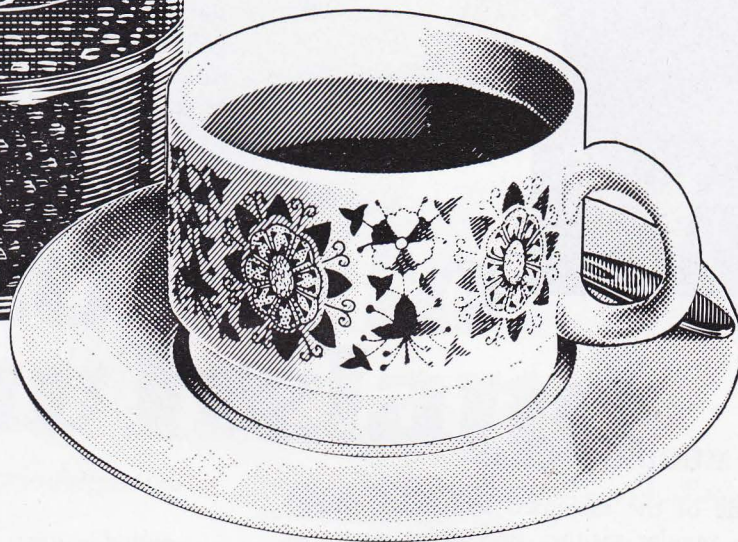
MUGUR BOGDAN

(Baritone) is one of the esteemed Romanian singers who have been regular visitors to Dublin where he first sang in 1966. Mr. Bogdan, an artist of notable versatility, is a permanent member of the State Opera of Cluj of Romania and has sung leading roles in many of the principal theatres in Central and Eastern Europe. This season he takes part in *Lucia di Lammermoor* and *Simon Boccanegra*.





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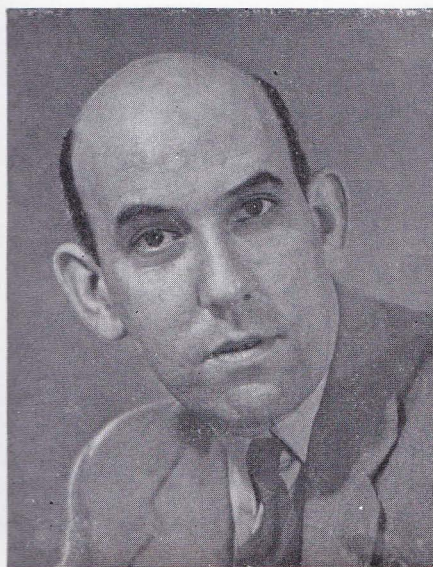
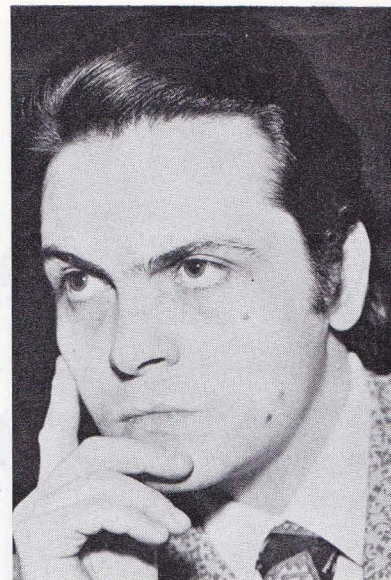


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The Artistes...

FRANCO BONANOME

(Tenor). A Roman who has already sung with success in many of Italy's major opera houses including the San Carlo of Naples and the Rome Opera. Has also appeared in the international seasons at Marseilles, Barcelona and South Africa. Will sing Don José in *Carmen* at Caracalla next July. First visit to Dublin

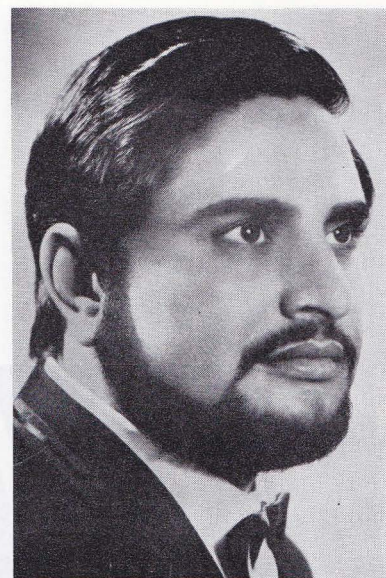


GABRIELE FLORESTA

(Baritone) studied music and singing at the famous Conservatorio Giuseppe Verdi of Milan, making his début in that city at the Teatro Nouvo. After appearances at the "traditional" or provincial opera theatres of Italy, he has graduated to the "prestige" opera houses of Venice, Palermo, Turin, Bologna, Trieste, Naples, etc. This is his third visit to Dublin.

BRENDAN CAVANAGH

Received all his vocal and musical training in Dublin. Has performed in oratorio and opera, and also musical comedy with most of the major societies in Ireland. Is at present a member of the Irish National Opera. Toured in the United States last year with the St. James Choir and Orchestra. He has been a regular performer with the D.G.O.S. for many years.



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FIAT

The Artistes...

GIORGIO GATTI

(Baritone) born near Florence. Studied in that city and later at the Academy of Santa Cecilia in Rome. Winner at the National Concursus at Palermo and at the National T.V. Concursus in 1972 for "New Rossinian Voices." Has recorded for Italian Radio-television several chamber operas under such famous conductors as Vittorio Gui and Renato Fasano. Stage début at Spoleto in Rossini's *L'Italiana in Algeri* in 1971 which led to engagements at several of the more important opera houses in Italy.



GIOVANNI GUSMEROLI

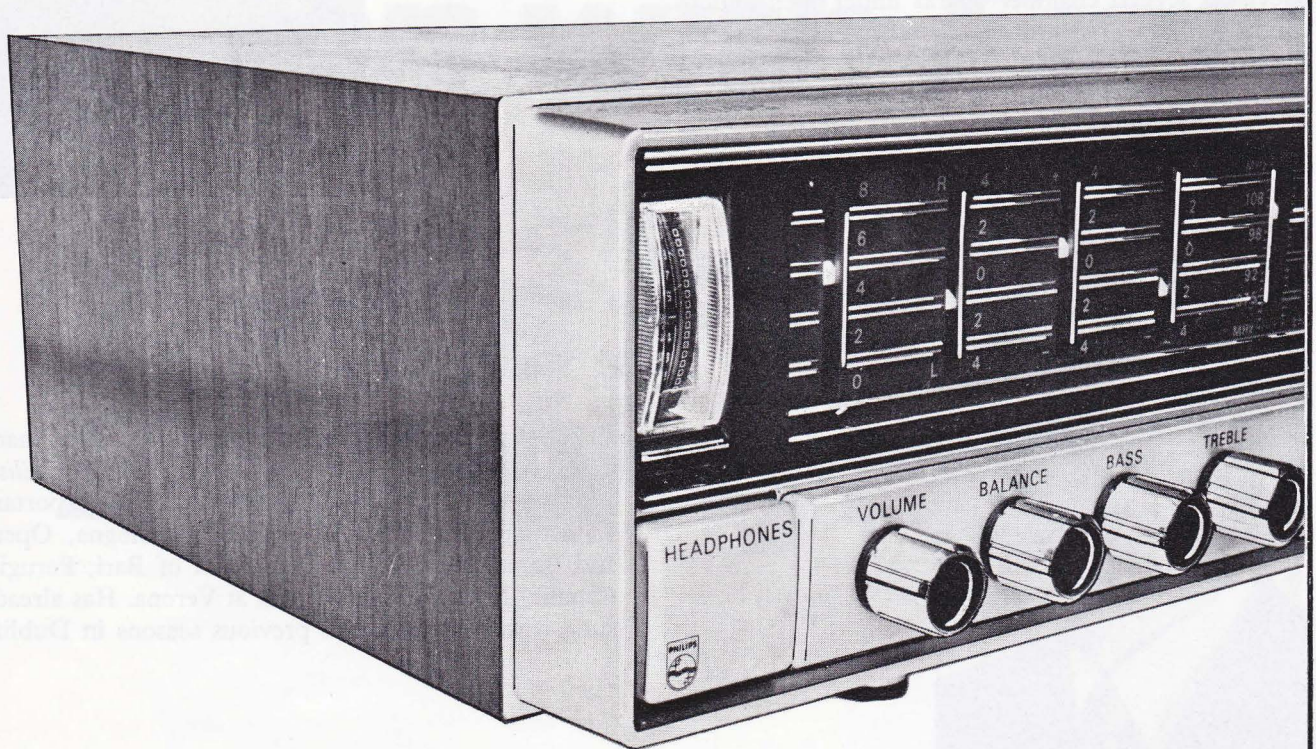
(Bass). After winning a national singing contest made début in Spoleto in the role of Dulcamara (*L'Elisir d'Amore*), after which he sang in many important Italian opera houses—Comunale of Bologna, Opera and Caracalla in Rome, Petruzzelli of Bari, Perugia, Catania, Naples and the Arena at Verona. Has already sung with success in two previous seasons in Dublin.

BRENDAN KEYES

(Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in concert and on radio since his professional career began some five years ago. His initial opera appearance was with the Irish National Opera Company as the Commendatore in "Don Giovanni". This is his seventh season with the D.G.O.S. Has also sung the part of the Red Shadow in the "Desert Song" and of The Mikado in the Gilbert & Sullivan Opera.



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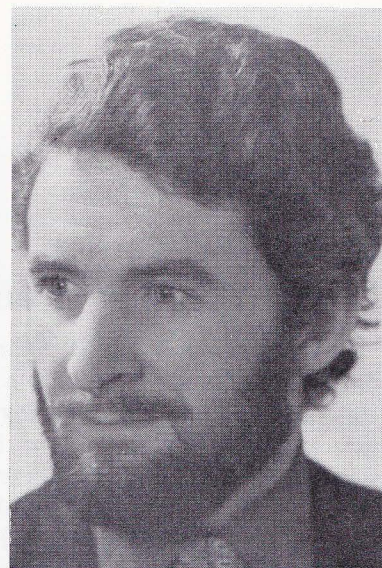
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The Artistes...

JOHN O'FLYNN

John O'Flynn is a native of Cork. He began his career at the Abbey Theatre and later appeared in many productions in Ireland and even for a while formed his own company. Subsequently went to London where his credits include over sixty different productions; his wide range covering West End shows (*The Contractor*, *The Student Prince* among others), T.V., Radio and Cabaret.

While working in London he started to train seriously for opera with Lorenzo Medea. It was through him that he met the world-famous baritone Paolo Silveri with whom he subsequently studied in Rome. John O'Flynn comes from Rome to make his operatic début here.



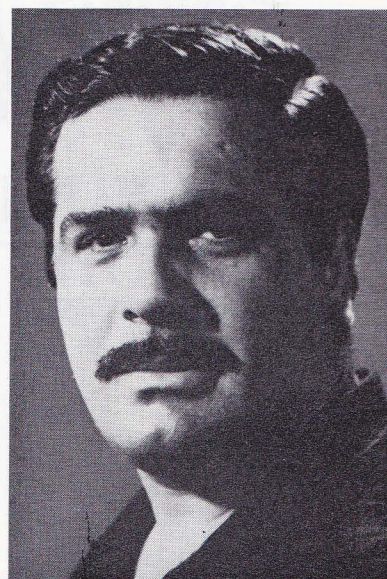
PATRICK RING

(Tenor) is no stranger to D.G.O.S. audiences or to Irish opera lovers generally. He has appeared at Wexford Festival Opera 1969, 1970 and 1972. He sang in Wexford's "York Festival 1973" production of Janacek's *Katya Kabanova*. His performance as 'Tichon' in this York revival was highly praised. Has sung several major roles with Irish National Opera, his most recent being 'Don Ramiro' in Rossini's *La Cenerentola* earlier this year.



SALVATORE SASSU

(Baritone) is a native of Sardinia. Studied at the Conservatorio Rossini of Pesaro and competed successfully at the competitions for aspirant opera singers at Palermo and Spoleto. After a 2 years finishing course at the Rome Opera, made his début at Spoleto in 1971. Engaged in 1973 for the annual official opera seasons at Piacenza and Cremona. This is his second visit to Dublin where he will sing the name-part in *Simon Boccanegra*.



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The Artistes...



AURIO TOMICICH

(Bass). Born in Trieste. With the assistance of a scholarship awarded at a national concursus in Italy, he studied music and voice at the Palermo Conservatory for three years until 1973 when he made his stage début at the Experimental Opera Theatre of Spoleto as Fiesco in *Simon Boccanegra*, the part which he will sing in Dublin. Has already fulfilled important engagements in Italy in opera (Naples and Foggia) and in concert (Beethoven's Mass at the Teatro Massimo of Palermo).

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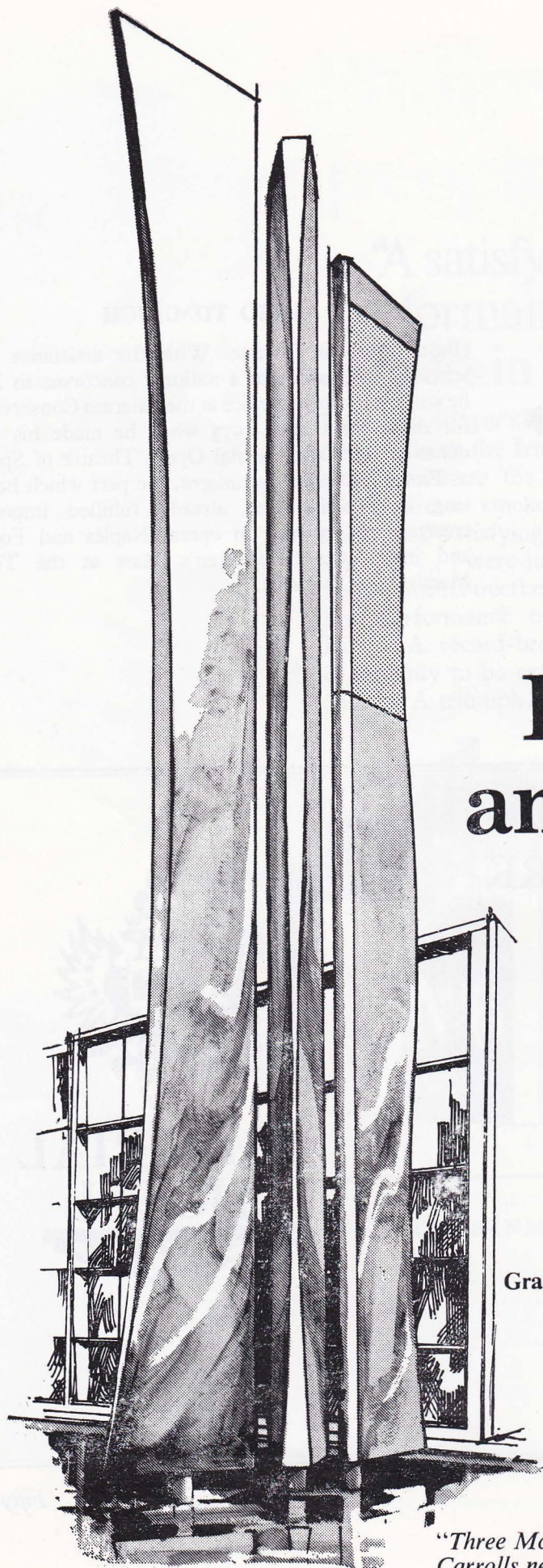
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*"Three Mobile Shapes" sculpture by Gerda Froemel at
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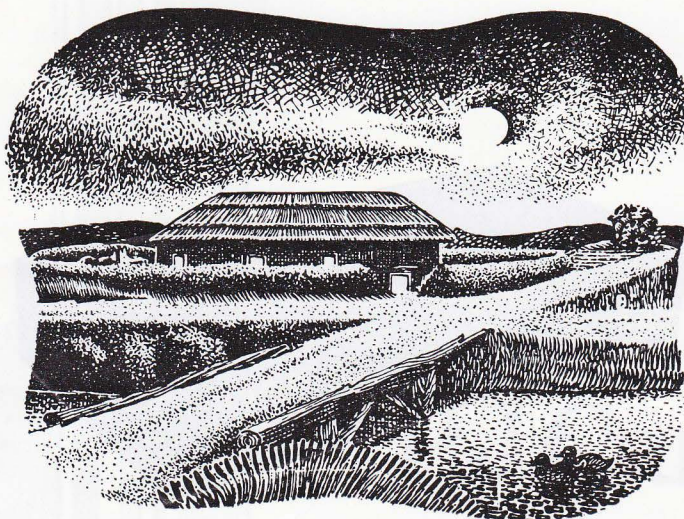
HISTORICAL NOTE



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in ancient Ireland the house of the Beatac
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the Beatac

The Beathac, or keeper of constant open house for strangers, was a man of some standing in ancient Ireland. The name Beathac is based on the Irish words Biadh, meaning food and Eadach meaning clothing. In effect they were noble hoteliers who dispensed hospitality . . . free of charge! They were high in rank, being permitted to wear four colours in their garments which was only three less than princes. However, to qualify for the title of Beathac a man had to have seven town lands, seven herds of cattle, each of 120 cows, **and his house had to be accessible by four different roads.** It is said that there were several thousand such open houses in ancient Ireland . . . and, remember, each was accessible by any one of four roads!



HISTORICAL NOTE

Simon Boccanegra was first produced at the Teatro La Fenice, Venice, on 12th March, 1857, with Leone Giraldoni in the title-role, Luigia Bendazzi as his daughter, Carlo Negrini as Gabriele Adorno, Giuseppe Echeverria as Fiesco and Giacomo Vercellini as Paolo. The revised version was first given at La Scala, Milan, on 24th March, 1881, with Victor Maurel, Anna D'Angeri, Francesco Tamagno, Edouard De Reszke and Federico Salvati, conducted by Franco Faccio.

The immediate predecessors of *Simon Boccanegra* were *La traviata* (Venice, March 1853), and *Les Vêpres siciliennes* (Paris, June 1855). When Verdi returned to Italy from Paris in the summer of 1855 he had no definite plans for his next opera. As frequently throughout his long career he thought again of his *King Lear* project, and then toyed with the ideas of *Ruy Blas* and Scribe's *Gustave III*; the former came to nothing, and he returned to the latter for *Un ballo in maschera* three years later. Then, in March 1856 he went to Venice for a successful revival of *La traviata*, which he himself conducted; while in Venice, the director of the Teatro La Fenice, commissioned another opera from him for the spring of 1857. He chose *Simon Boccanegra*, based on a play of the same name by the Spanish playwright Antonio Garcia Gutiérrez, the author of *El Trovador*, which a few years earlier had been turned into *Il trovatore* by Salvatore Cammarano. Cammarano had died in 1852, and Verdi's new librettist, Francesco Maria Piave, was entrusted the task of turning *Simon Boccanegra* into a suitable libretto. At least, this was what was generally believed until the researches of the late Frank Walker revealed that Giuseppe Montanelli, the Tuscan politician, poet and professor of law, was partly responsible for the original libretto that has been generally attributed to Piave. During the period of the composition of *Boccanegra*, Verdi was involved in a law-suit in Paris, where he had gone to help prepare *La traviata* for the Théâtre Italien and to write ballet music for *Il trovatore* at the Opéra. The Fenice management were none too happy about the new opera, but Verdi refused to make any changes before the premiere, which was, in Verdi's own words, 'almost a greater fiasco than *Traviata*. I thought I had done something fairly good but now it seems I was mistaken'. We now know that the *Traviata* premiere was not the failure that Verdi claimed.

The critics wrote about the gloomy subject and lack of easily remembered arias and melodies. The Naples production in 1858 went better, and Verdi

wrote about the 'theatre being packed full: the one and only thermometer of success'. But the Scala production in 1859 was as big a fiasco as the Venice première—'There has to be a fiasco, and there was one', wrote Verdi to Ricordi, 'A *Boccanegra* without a *Boccanegra*', referred to the baritone Sebastiano Ronconi, brother of the more famous Giorgio.

The opera then fell into temporary neglect. In the autumn of 1880, however, when Boito and Ricordi were trying to interest Verdi in an opera based on *Othello*, Verdi's wife suggested that this project should be put aside for the moment. Ricordi took her advice and instead suggested to Verdi that he revise *Boccanegra*, with Boito as a new librettist, and that the work should be produced at La Scala in the following March, as the last new production of the 1880-81 season. Verdi agreed and work went ahead.

In a letter to Boito, Verdi wrote, "I admit that the table is shaky, but putting a leg or two in order, I think it can be made to stand upright". The most important of Boito's changes were to the first act, which originally had three scenes, set respectively in the Grimaldi Family's garden, in the Palazzo Grimaldi, and in a vast piazza in Genoa. Boito compressed the first two scenes into one and replaced the third by the great Council Chamber scene, though it was Verdi who suggested the inclusion in this scene of two letters by Petrarch envisaging a united Italy. Boito also enlarged the part of Paolo, who in the second version bears a distinct similarity to Iago. The scene where Paolo prepares the poison for the Doge is a new addition—in the first version this was only mentioned in a brief dialogue.

But it was Verdi's thorough musical revision that makes the two versions so different. The old formal overture is replaced by a short sombre prelude; new also are the introduction to the first act and most of Amelia's music (in the original version she had twelve high Cs to sing, four of them in a cabaletta that Verdi removed!). The new Council Chamber scene includes some of the finest music Verdi ever wrote, and replaces a conventional scene of rejoicing in which the Doge was acclaimed and which contained a ballet of African pirates. A full account of the differences between the two versions can be found in Francis Toye's admirable *Verdi; His Life and Works*.

The revised version had its first performance at La Scala on 24th March, 1881, and although a great success, still did not establish itself in the repertory as a popular work. It was not until the Verdi renaissance

in Germany in the inter-war years that the opera really came into its own. Franz Werfel's new translation of *Boccanegra* was heard at a production at the Vienna State Opera in January 1930 with Wilhem Rode in the title-role, Maria Nemeth as Maria, Koloman von Pataky as Gabriele Adorno, and Josef von Manowarda as Fiesco, conductor Clemens Krauss. The following month it scored a great success in

Berlin with Hans Reinmar, Beata Malkin, Carl Martin Oehmann and Ludwig Hoffmann, conductor Fritz Stiedry. Its European success led to the famous production at the Metropolitan, New York, in January 1932, with Lawrence Tibbett, Maria Müller, Giovanni Martinelli and Ezio Pinza, conductor Tullio Serafin.

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1941 — 1974

W—Winter Season

S—Spring Season

ADRIANA LÉCOUVREUR

Francesco CILEA · (1866-1950)
1967—S.

AIDA · Giuseppe VERDI · (1813-1901)

1942—W; 1943—W; 1945—S; 1947—S; 1948—S;
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;
1963—S; 1967—S; 1971—S.

L'AMICO FRITZ · Pietro MASCAGNI · (1863-1945)
1952—W.

ANDREA CHENIER

Umberto GIORDANO · (1867-1948)
1957—S; 1959—S; 1964—S; 1970—S.

AVE MARIA · Salvatore ALLEGRA

1959—S.

UN BALLO IN MASCHERA

Giuseppe VERDI · (1813-1901)
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;
1963—S; 1966—W.

IL BARBIERE DI SIVIGLIA

Gioacchino A. ROSSINI · (1792-1868)
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;
1959—S; 1960—S; 1965—S; 1968—W; 1971—W.

THE BARTERED BRIDE

Bedrich SMETANA · (1824-1884)
1953—W; 1971—W.

LA BOHEME · Giacomo PUCCINI · (1858-1924)

1941—S; 1942—W; 1943—S; 1944—W; 1945—W;
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;
1965—W; 1967—S; 1970—S; 1973—S.

THE BOHEMIAN GIRL

Michael W. BALFE · (1808-1870)
1943—W.

CARMEN · Georges BIZET · (1843-1895)

1941—W; 1943—S; 1944—W; 1946—W; 1947—S;
1948—W; 1950—S; 1951—W; 1952—W; 1953—W;
1954—W; 1956—W; 1959—W; 1961—W; 1963—W;
1965—W; 1967—W; 1970—W.

CAVALLERIA RUSTICANA

Pietro MASCAGNI · (1863-1945)
1941—W; 1942—S; 1950—W; 1955—W; 1959—S;
1960—W; 1973—S.

CECELIA · Licinio REFICE · (1884-1954)

1954—S.

LA CENERENTOLA · G. A. ROSSINI (1792-1868)

1972—S.

COSI VAN TUTTE

Wolfgang Amadeus MOZART · (1756-1791)
1950—S; 1961—W.

DON CARLOS · G. VERDI · (1813-1901)

1950—W; 1965—S; 1967—S.

DON GIOVANNI · W. A. MOZART · (1756-1791)

1943—S; 1944—W; 1947—S; 1950—S; 1953—W;
1955—S; 1958—S; 1962—W; 1965—W; 1968—W.

DON PASQUALE

Gaetano DONIZETTI · (1797-1848)
1952—S; 1957—S; 1959—S; 1961—S; 1966—S;
1969—S.

L'ELISIR d'AMORE · G. DONIZETTI (1797-1848)

1958—S; 1969—S; 1971—S.

ERNANI · G. VERDI · (1813-1901)

1965—S.

EUGENE ONEGIN

Peter I. TCHAIKOWSKY · (1840-1893)
1969—W.

FALSTAFF · G. VERDI · (1813-1901)
1960—S; 1973—S.

FAUST · Charles F. GOUNOD · (1818-1893)
1941—S; 1941—W; 1943—S; 1944—S; 1945—W;
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
1965—W; 1972—W.

LA FAVORITA · G. DONIZETTI · (1797-1848)
1942—W; 1968—S; 1974—S.

FEDORA · Umberto GIORDANO · (1867-1948)
1959—W.

FIDELIO · Ludwig van BEETHOVEN · (1770-1827)
1954—W; 1970—W.

DIE FLEDERMAUS
Johann STRAUSS · (1825-1899)
1962—W; 1963—W; 1969—W.

THE FLYING DUTCHMAN
Richard WAGNER · (1813-1883)
1946—S; 1964—W.

LA FORZA DEL DESTINO
G. VERDI · (1813-1901)
1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI · G. PUCCINI · (1858-1924)
1962—S.

LA GIOCONDA
Amilcare PONCHIELLI · (1834-1886)
1944—W; 1945—S.

HANSEL AND GRETEL
Engelbert HUMPERDINCK · (1854-1921)
1943—W; 1944—S; 1949—W; 1954—W.

TALES OF HOFFMAN
Jacques OFFENBACH · (1819-1880)
1945—S; 1945—W; 1957—W; 1970—W.

IDOMENEO · W. A. MOZART · (1756-1791)
1956—W.

LOHENGRIN · R. WAGNER · (1813-1883)
1971—W.

LUCIA DI LAMMERMOOR
G. DONIZETTI · (1797-1848)
1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S.

MACBETH · G. VERDI · (1813-1901)
1963—S.

MADAME BUTTERFLY
G. PUCCINI · (1858-1924)
1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
1953—S; 1954—S; 1955—W; 1957—S; 1958—W;
1961—W; 1965—S; 1967—S; 1969—S; 1971—S;
1974—S.

MANON · Jules MASSENET · (1842-1912)
1952—S; 1956—S; 1962—W; 1969—W.

MANON LESCAUT · G. PUCCINI · (1858-1924)
1958—S; 1961—S; 1972—S.

THE MARRIAGE OF FIGARO
W. A. MOZART · (1756-1791)
1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
1957—W; 1959—W; 1963—W; 1973—S.

IL MATRIMONIO SEGRETO
Domenico CIMAROSA · (1749-1801)
1961—S.

MEDICO SUO MALGRADO · S. ALLEGRA
1962—S.

MESSIAH · George F. HANDEL · (1685-1759)
1959—W.

MIGNON · Ambroise THOMAS · (1811-1896)
1966—W; 1967—W.

MUSIC HATH MISCHIEF · Gerard VICTORY
1968—W.

NABUCCO · G. VERDI · (1813-1901)
1962—S; 1964—S; 1969—S; 1972—S.

NORMA · Vincenzo BELLINI · (1802-1835)
1955—S; 1961—S.

ORFEO ed EURIDICE
Christoph W. GLUCK · (1714-1787)
1960—W.

OTHELLO · G. VERDI · (1813-1901)
1946—S; 1946—W; 1959—S; 1964—S.

I PAGLIACCI
Ruggiero LEONCAVALLO · (1858-1924)
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;
1960—W; 1968—W; 1973—S.

LES PECHEURS DE PERLES
G. BIZET · (1843-1895)
1964—W.

PELLEAS ET MELISANDE

Claude DEBUSSY · (1862-1918)
1948—S.

QUEEN OF SPADES

P. I. TCHAIKOWSKY · (1840-1893)
1972—W.

RIGOLETTO · G. VERDI · (1813-1901)

1941—W; 1944—W; 1945—W; 1947—S; 1948—S;
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;
1963—S; 1965—S; 1966—S; 1968—S; 1970—S.
1974—S;

ROMEO ET JULIETTE

C. GOUNOD · (1818-1893)
1945—S.

DER ROSENKAVALIER

Richard STRAUSS · (1864-1957)
1964—W; 1972—W.

SAMSON AND DELILAH

Camille SAINT-SAENS · (1835-1921)
1942—S; 1944—S; 1947—W; 1966—W.

IL SEGRETO di SUSANNA

Ermanno WOLF-FERRARI · (1876-1948)
1956—S.

IL SERAGLIO · W. A. MOZART · (1756-1791)

1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

SIMONE BOCCANEGRA · G. VERDI · (1813-1901)
1956—W.

LA SOMNAMBULA · V. BELLINI · (1802-1835)

1960—S; 1963—S.

SUOR ANGELICA · G. PUCCINI · (1858-1924)

1962—S.

TANNHAUSER · R. WAGNER · (1813-1883)

1943—S; 1962—W.

TOSCA · G. PUCCINI · (1858-1924)

1941—W; 1942—S; 1943—W; 1946—S; 1947—W;
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;
1960—S; 1963—S; 1966—S; 1968—S; 1970—S.

LA TRAVIATA · G. VERDI · (1813-1901)

1941—S; 1941—W; 1942—W; 1944—S; 1946—S;
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;
1966—S; 1968—S; 1970—S; 1972—S.

TRISTAN UND ISOLDE

R. WAGNER · (1813-1883)
1953—S; 1963—W.

IL TROVATORE · G. VERDI · (1813-1901)

1941—S; 1942—S; 1943—S; 1944—S; 1945—W;
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;
1962—S; 1966—S; 1969—S; 1972—S.

TURANDOT · G. PUCCINI · (1858-1924)

1957—W; 1960—S; 1964—S; 1968—S; 1971—S.

DIE WALKURE · R. WAGNER · (1813-1883)

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